VIEW OF BERLIN FROM SUMMIT OF THE TOWN-HALL TOWER.

NOTES ON THE ARCHITECTURE OF BERLIN.

By Charles Gourlay, B.Sc. [A.],

PROFESSOR OF ARCHITECTURE, GLASGOW AND WEST OF SCOTLAND TECHNICAL COLLEGE.

BEFORE the fourteenth century Berlin consisted of two towns called Kölln and Berlin, which were united in 1307. The name Alt-Kölln is now applied to one of the two older quarters of the city. This part consists of an island in the heart of the city formed by the river Spree—much in the same way as the Ile de la Cité is formed by the Seine in Paris. The other old quarter, called Alt-Berlin, is situated to the east of Alt-Kölln, and is separated from it by the Spree only. Although the city of Berlin dates from the mediæval period, yet very little mediæval work is now to be found there. The oldest church is that of St. Nicholas, the earliest portion of which is the granite lower part of the western front, dating from the thirteenth century. The upper part of this front is of brick. It has two brick towers with slated spires: the southern one is old, but the northern is modern, having been added at the time of the restoration of the church, about 1880. The interior of the church is very picturesque, and is built of brick, with both nave and aisles vaulted in brick. There are many monuments in the interior, mainly of Renaissance date, which are of interest in that they show the forms used during that period in Germany.

While there are other old buildings worthy of mention, yet an architect visiting Berlin receives more profit from his study of its recent work than of any other. Before dwelling upon this recent work, however, a few words must be written with reference to the architectural

development of Berlin. From the middle of the seventeenth century to the middle of the nineteenth Berlin owed much to the Kings of Prussia, who fostered the erection of magnificent buildings in the city. During the reign of Frederick William, "the Great Elector," the new town of Berlin was founded. This involved clearing away a large forest, and on its site were planted those rows of lime trees which now form the well-known and magnificent avenue called the Unter den Linden, on either side of which so many important buildings have been erected.

Andreas Schlüter was the greatest architect during the reign of King Frederick I., between 1701 and 1713; and Knobelsdorff, who held this position in the reign of Frederick the Great, showed himself to good advantage in the Opera House erected in 1743. During the reign of Frederick William II. we meet with the first building of the Greek revival period in the Brandenburg Gate, which was designed and erected by C. G. Langhans, architect, in 1793. Although the suggestion of such a gateway comes evidently from the Propylæa at Athens, yet in detail it is not a copy. In fact, beyond the general idea of a columnar centrepiece and side wings, it shows distinct evidence in the columns with their bases, and in other features, that the architect thought for himself. The result is certainly most successful—it *is* a gateway to a great city.

The next distinguished architect was Friedrich Schinkel, who designed and erected the Royal Guard House, in the Greek Doric style, about 1818, and the Royal Museum, in the Ionic, in 1828. This latter building is considered to be Schinkel's masterpiece, but both of these buildings show a closer resemblance to ancient forms than the Brandenburg Gate. Schinkel shows his ability as an original designer, however, in the Academy of Architecture, erected in 1834, in which we see brick used in an admirable manner without any detail of the revival sort, and also without being covered with stucco, as so many of the buildings of this period were treated in order to represent stone. The platz, or square, in front of this building contains Schinkel's statue, and is worthily named after him.

After the Greek revival came the Gothic, an instance of the use of this style being St. Peter's Church, erected from designs by Strack, the architect, about 1850.

After 1834, when Schinkel struck the keynote of the true use of material, quite a long period elapsed ere he was followed by architects as a body; but about 1859 the Town Hall was built of brick and terra-cotta; and although Italian Gothic in style, yet it is an admirable building in its mass, detail, and excellent use of material. Other buildings soon followed, and at the present time practically every building of importance shows the material of which it is built. The chief use of brick with cement facing at the present time seems to be for the street façades of dwelling-houses, which are commonly designed in the *art nouveau* style. In this case, however, there is some excuse for cement facing on the score of cheapness; but even in this class of building there is rarely seen that cutting of the cement face with lines to represent stone jointing which is the most objectionable feature of the use of cement-faced brickwork.

Having reached this stage in the treatment of the architecture of Berlin one cannot but refer to the great Technical High School at Charlottenburg, which is the development of the small Academy of Architecture already referred to. Here we have one of the best designed modern buildings in Berlin and district. It was opened in 1884. In this college, architecture is worthily represented by a teaching staff of eighty-nine, and is attended by 739 day students—figures which need no comment. We also find the importance of architecture recognised in the Aula, for in the spandrels of its ceiling there are admirable frescoes giving views of the Parthenon, the Colosseum, Laach Abbey, and other great works of architecture. The teaching appliances belonging to the architectural department in this college are excellent, and every-

thing is admirably arranged for studious use by the young architect. The Beuth-Schinkel Museum is purely architectural. It occupies many rooms, in which are large models, designs, and studies by architects who were formerly pupils. For the study of old and historically important buildings in Germany and elsewhere there is the Callenbach Collection, from which models the students make sketches. Then there are the collections of casts, the large room containing excellent specimens of building stones, besides many models of practical construction which are in other rooms and corridors. By the thoroughness of the architectural course every effort is put forth to equip the student for his future work; and in considering the recent architecture in Berlin one cannot but observe the influence of the training received in this college on the design of recently completed buildings. A student after having passed

THE EMPEROR WILLIAM MEMORIAL CHURCH, BERLIN, SHOWING ALSO BLOCKS OF HOUSES AT EACH END OF THE CHURCH BUILT IN THE SAME STYLE.

through such a course ought to know how to use architectural forms correctly, and undoubtedly recent work (not of the *art nouveau* type) generally shows that this has been learnt—so much so, in fact, that it is "academic" in style. There are, however, buildings to be seen in which architectural forms have not been properly used. One instance will illustrate this point. In an otherwise excellently designed modern building in Berlin there are Greek Doric antæ or pilasters used in conjunction with Corinthian capitals on the adjoining columns. Such a use of dissimilar forms should strike a well-trained architect at once, and prevent the execution of a design in which they appear. No doubt, however, future designs will show a freer and altogether abler use of architectural forms than those to be seen at the present time.

The influence upon the architecture of Berlin of the excellent collections of architectural casts and fragments of old work in the museums of Berlin should be also referred to here. The fine collections in the New and Pergamon Museums deserve special mention. One

instance showing that these objects are studied is the treatment of the frieze of the main order of the exterior of the new cathedral. This has evidently been derived from a study of that which occurs in a corner of the entablature from the Temple of Trajan, Pergamus, now in the Pergamon Museum. In the frieze of this temple there are scrolls arranged vertically, springing out of two spirals and a central acanthus leaf, which rest directly upon the top of the moulding of the architrave. These scrolls occur directly under every modillion in the cornice, with sculptured heads between the scrolls. Now in the cathedral frieze there are similar vertical scrolls springing out of a cluster of three acanthus-leaves, and these are again placed directly under every modillion in the cornice. The sculptured heads which occur in the temple frieze have been rightly omitted in the cathedral one; but even there the vertical lines of the scrolls are disquieting in their effect. Such a treatment of the frieze makes the architrave appear thin.

In this description of a visit to some of the recently erected buildings in Berlin the New Cathedral (Dom), which has just been opened, naturally occupies the first place. This is a unique building because it consists really of three churches, which may be used separately or together. Under ordinary conditions this grand pile will be used simply as a cathedral. The cathedral church forms the central and main part of the mass; to the south-east of it there is the baptistery, and to the north-west the mausoleum. The plan of the whole is so admirable that one cannot think of a better solution to the very difficult problem of combining in one block three churches which had to be built together. Each church has its own entrance, yet the mausoleum and baptistery may be entered directly from the cathedral. The main front is to the south-west, and here we find what is probably the finest piece of architectural design in the whole building—namely, the magnificent porch which extends on each side of the main entrance sufficiently far to include the royal entrance in the one direction and the entrance to the mausoleum in the other. Standing under the large central arch and looking either way the effect is splendid. The entrance to the cathedral is in the centre of this front, and this is emphasised in the elevation by an arch of wide span. Directly opposite the main entrance in the interior is the deep apse containing the altar. The plan of the cathedral church proper may be said to be that of a Greek cross with comparatively small arms, which have galleries in them. The central part, which really forms the church, is a circle of fully one hundred feet in diameter, having four deep recesses, thus giving a nearly square area. This circular portion is covered by a great dome, which forms a prominent feature in many views of Berlin. The dome is crowned by a lantern at the base of which there is a broad space all round which could accommodate quite a number of people. This broad space prevents the base of the lantern from being seen, and has evidently influenced the design of this part rather prejudicially. Arrangements have been made by stairs and otherwise in the construction of the dome to allow of visitors ascending for the sake of the view, which, owing to the flatness of the site of the city, is of considerable extent and varied interest. Many of the small turret stairs and those for the public in the main building are of iron, having wooden treads screwed to the iron parts. These wooden treads are to be covered with linoleum, and the outer edging of the tread is to be of brass.

The mausoleum in plan may be said to consist of a rectangular part about the same size as, and attached to one arm of, the cross of the cathedral church, having a semicircular part forming its other end, round which are arranged five either square or elliptically planned chambers for the memorials. The entrances to these chambers from the central part are enriched with pilasters at the sides which are of marble, but have sunk panels in which onyx about one centimetre thick is in some cases used for the panel. In the interior a stair, opposite the entrance from the exterior, leads down to the very large crypt. The baptistery

THE NEW CATHEDRAL BERLIN ENTRANCE FRONT

is not large, being about the size of one arm of the cross of the cathedral church, but it has quite complete arrangements of its own.

The base of the entire building is of grey granite, above which an excellent yellow sandstone from Silesia is used for the whole building, the backing being of brick. The lower diameter of the larger columns on the main front is fully five feet, while that of the smaller ones on the same façade measures nearly four. The inner dome of the cathedral church is of brick and concrete covered with plaster mouldings and mosaic panels internally. The outer dome or covering of the inner one rests on a braced steel structure. (There is a considerable space between the two surfaces which are not concentric.) Upon the steelwork the wooden purlins rest. Then two layers of boarding, each $1\frac{1}{4}$ inches or more in thickness, are laid crosswise over the purlins and across one another at right angles. Upon this the copper covering is laid.

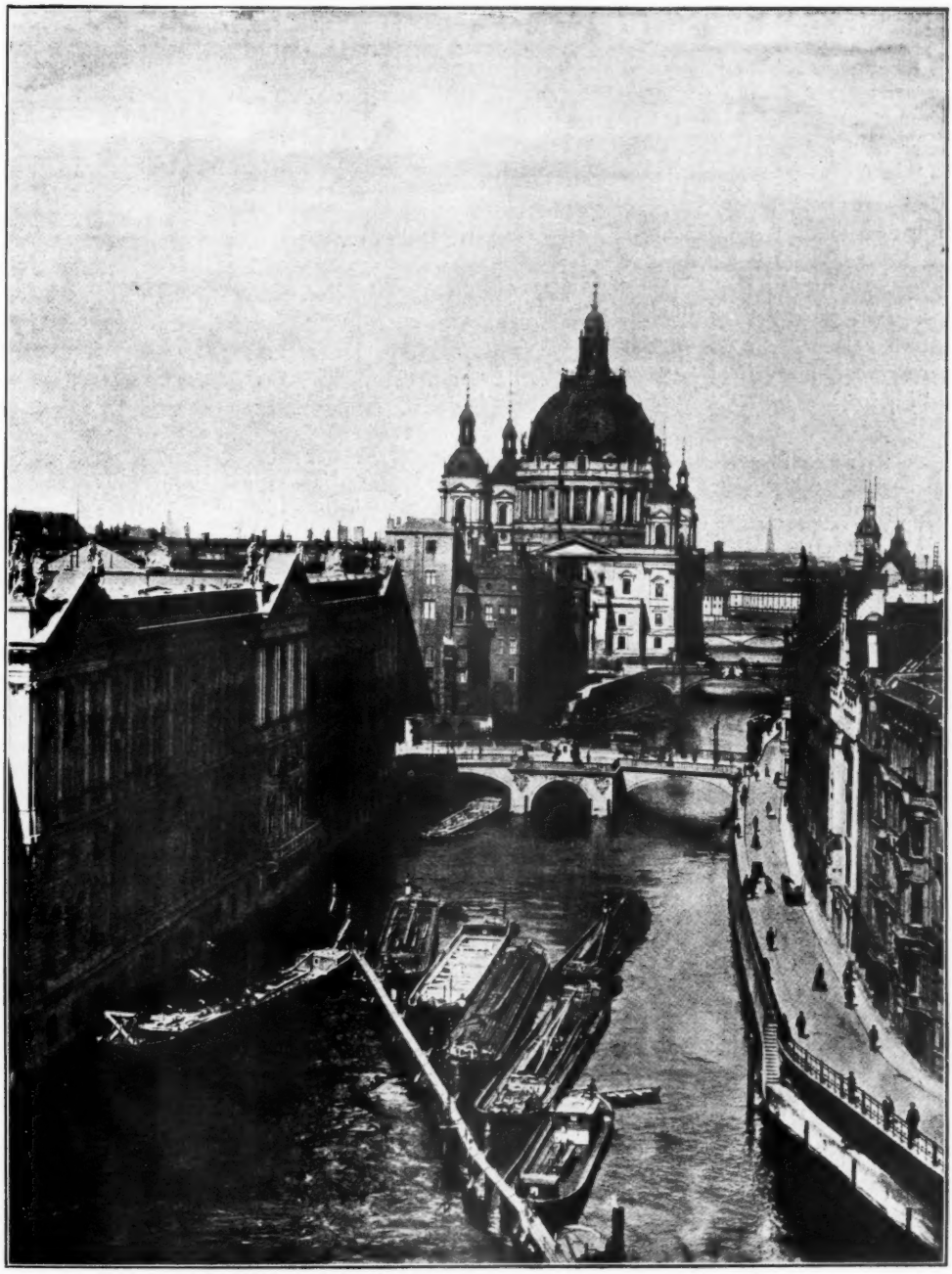
The domes of nearly all the public buildings of Berlin are covered with copper, and also the spire of the Town Hall. In Berlin the action of the weather upon the copper is to give it the beautiful green colour we see on roofs covered with copper in our own country districts, and the colour effect is quite delightful, as there are so many domes in Berlin. In our cities the action of the atmosphere upon copper roofing is to give it so dark a colour that the copper can hardly be distinguished from lead after a few years.

Not only is the large dome of the cathedral covered with copper, but this material is used as the roof covering for the whole building, including the lantern of the large dome, the smaller domes, and all the flat roofs, and even the cornice weatherings are covered with it. The thickness varies according to its position from $\frac{1}{7}$ to $\frac{1}{12}$ centimetre. The copper is in sheets and is all welted together, not brazed. The vertical welts stand up fully $\frac{3}{4}$ inch, while the horizontal ones are flat.

The bronze statues on the exterior are of beaten metal, not cast. Many different marbles are used throughout the building both for structural support and decoration. The internal finishings are largely of oak. Much of this woodwork is curved, and instead of cutting the curved parts out of the solid, these are bent in $\frac{1}{4}$-inch thicknesses to the required curve, as laminated ribs are done, glued together, and then moulded as required.

The architect, Professor Julius Carl Raschdorff, is the Professor of Italian and German Renaissance and Design in the Royal Technical High School at Charlottenburg. Professor Otto Raschdorff, his son, acted as his chief assistant both on the cathedral works and at the Technical High School, where he is also Professor of Architectural Perspective. To Professor Otto Raschdorff the writer is indebted for his kindness in conducting him over the entire building and for the information regarding it he received from him. Another matter of great interest, and most instructive for the British student, is the admirable series of models, made to various scales, of the whole and of portions of the building, as well as full-size models for the details. These scale models are to be kept in some of the upper rooms of the new cathedral, just as the models for St. Peter's are kept in Rome.

The structural part of the Emperor William Memorial Church was completed in 1895, but its internal decorations are not yet finished. The style of the church is Late German Romanesque, and the plan is admirably arranged for the Lutheran service. It is a Latin cross with a deep polygonal apse at the east end for the altar. The crossing is nearly 70 feet square and has a domical vault based on an octagon of four large and four small sides, but this does not show externally. The chief external feature is the great western tower which stands above the memorial vestibule. This vestibule is a spacious hall at the main entrance: it is barrel-vaulted, but the decorations are not yet in position. This spire is 370 feet in height, and is the loftiest in or near Berlin, being even higher than the lantern at the top of the



PICTURESQUE VIEW OF THE NEW CATHEDRAL.

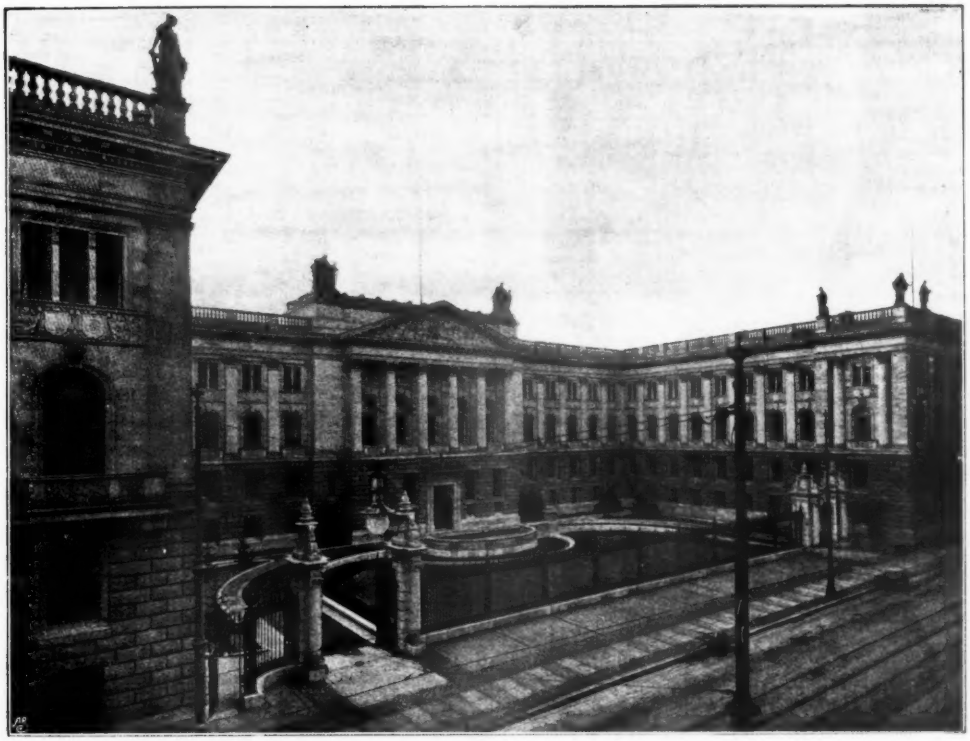
cathedral dome. There are four smaller spires which, besides the large one and the whole church, are built of stone. The architect was Herr Franz Schwechten. The site is surrounded by streets, thus forming an island; hence it is seen on all sides. The blocks of buildings opposite the east and west ends of the church have been carried out in the same style, giving a very harmonious effect to the whole.

The Gnaden Kirche is a very fine composition in the Romanesque style both internally and externally. The plan is also a Latin cross, and the whole church is vaulted. There are stone pillars and arches, but the spandrels are finished in plaster and painted. The spires are slated with dark-coloured slates. The mass externally is grand, and the church is fortunately situated, as its site is a small public garden with trees. The detail of the stonework has been excellently carried out.

Two recently completed buildings, naturally compared with one another by an architectural visitor, are the Imperial Houses of Parliament (Reichstagsgebäude), of which Herr Paul Wallot was architect, and the Prussian Upper and Lower Houses, of which Herr Friedrich Schulze was architect. The former building is grandly situated on a corner of the Tiergarten, and faces the Königsplatz. It is externally very richly decorated in a modernised Italian Renaissance style, distinctively German in its character. It expresses perfectly its purpose, for no one would take it for any other type of building than Houses of Parliament, but more refinement might have been shown. The plinth is of grey granite, but the building generally is of Silesian sandstone. The projection of the rustication from the wall face on the lowest story is eight inches, which is too great even for a building of this size and style. The interior is much more satisfactory in this respect, as a measure of restraint has been exercised in it. There is much stone vaulting in the interior, but there is also a great deal of brick vaulting which is either plastered and painted or left in a state to receive mosaic. Silesian stone is again used here, but Istrian limestone is very largely used for the walls, the vaulting, and the sculptures. The materials used are nearly always solid, one exception, however, being the use of scagliola in place of marble, in the diplomats' rooms. Altogether the solidity of construction, coupled with the necessary richness of detail for a building of this nature as carried out in the interior, impresses one very favourably.

Of the Prussian Houses of Parliament the Upper House (Herrenhaus) faces the Leipzigerstrasse, and the Lower House (Abgeordnetenhaus) the Prinz Albrecht Strasse. Both façades are dignified in manner, with much less ornament than the German Houses externally. Their design is so quiet and restrained that a British architect would probably on that account say that they were the two best designed of the recently erected public buildings of Berlin. The interior of the Lower House is simple in its effect, without excess of enrichment in any part that one could object to. This building appears to be well planned and to have been carried out at a moderate cost. Scagliola is largely used for columns, surbases, dadoes, &c. in place of marble.

On a triangular piece of land, bounded by the two arms of the Spree on each side and by the City Railway on the third, stands the new Emperor Frederick Museum, which is of exceptional interest to architects both on account of the building and of its contents. It is excellently planned for its purpose. In plan it is triangular, and in the centre of the triangle there is a hall which is a close copy of the Church of San Salvator del Monte, by Cronaca, at Florence. No better planned building could have been selected for reproduction in order to display old Italian altars and similar pieces of art work in its recessed bays. For the interior of this part a nice yellow-coloured stone from the Pfalz, Palatine, has been used. Throughout the building old stone doorways from Genoa and other parts of Italy have been built in as part of the structure, and serve as the actual doorways to the different rooms internally. This



UPPER HOUSE OF THE PRUSSIAN HOUSES OF PARLIAMENT, BERLIN.

IMPERIAL HOUSES OF PARLIAMENT, BERLIN.

forms an interesting feature in the museum. The building consists of three main floors: the ground floor is devoted to collections of coins &c.; the first floor to sculpture, architectural fragments, mosaics, carved works in stone and wood, &c.; then the second floor has a top light and is for pictures. The outer façade is all of Silesian sandstone. The large dome over the staircase is composed of outer and inner shells, both being of brick. Its diameter is 17 metres. The copper covering is laid upon boarding which is placed directly upon the outer brick shell. There is no wood about the floors or the roofs. The floors are of rolled steel joists placed at one-metre centres and have brick arches between them. The lighting of the picture galleries is perfect. There is a flat inner roof in which glass is put to diffuse the light which passes through a roof light in the outer roof. The glass in the outer roof light is wire-glass, the mesh is about $\frac{1}{4}$ inch, and the wire is small. There is a considerable space between the outer and inner roofs which is all painted pure white, and proper arrangements have been made for cleaning the glass on the flat inner roof from this space. All the picture galleries are lined with non-inflammable wood, then covered with scrim, and finished with some covering such as tapestry. The architect is Herr Ihne, and to the architect for the construction of the building, Herr Hasak, the writer is indebted for conducting him over the works and for the information he so kindly gave.

To judge from the present-day appearance of Berlin it is evident that within the past thirty years the city has been beautified to a greater extent than any other in Europe during that time. There is no sign of satisfaction as if the highest point had been reached, but rather the impression that further advance on present lines is sure to take place. Berlin as a modern city, compared with Paris and Vienna, must now rank with them as a most beautiful city because of the very fine colour effect of the whole. All who are interested in the improvement of our cities in Great Britain may well visit Berlin. When they do so, they will be struck with the admirable setting-out of the city, its buildings and its parks.

THE BRITISH PAVILION, ST. LOUIS EXHIBITION. DESIGNED BY MESSRS. ERNEST GEORGE & YEATES.

SOME IMPRESSIONS OF THE ST. LOUIS EXHIBITION, 1904.

By H. PHILLIPS FLETCHER [*F.*], *Godwin Bursar* 1904.

Lecture (illustrated by lantern slides) delivered before the Royal Institute of British Architects, 6th March 1905.

AS perhaps you are all aware, the "World's Fair" at St. Louis last year was held in commemoration of the purchase of the Louisiana Territory from Napoleon in 1803. As you will see from the map, this territory is a vast wedge-shaped tract of land situated midway between the Atlantic and Pacific Oceans, and extending from the Gulf of Mexico to the Rocky Mountains. Its area was over one million square miles, and it belonged to France by right of discovery and exploration. The United States Government paid Napoleon the Great the sum of fifteen million dollars for this territory, which amount works out at about five dollars per square mile.

Although the rateable value in 1901 was over one thousand three hundred and twenty million pounds sterling, yet at the time of the purchase there were many who predicted that it would be the ruin of the nation, and one Josiah Quincey went so far as to say it "would justify a revolution"!

In 1898 a committee was formed for the inception of the Exhibition, and it was decided that it should be the largest ever held in the world's history. A capital of fifteen million dollars—the same amount that was originally paid for the territory—was raised, and this amount was considerably added to later. The total cost at completion has not yet been published, but it must have been at least fifty million dollars, or over ten million pounds sterling.

The site chosen for the Exhibition was a good one, being situated on the western limits of St. Louis. The view exhibited on the screen shows the desolate waste of the Forest Park during the preliminary clearing operations some two and a half years before the opening of the Exhibition. It embraced a considerable portion of what is known as Forest Park and some adjacent lands, notably those belonging to the Washington University (which buildings were then in course of erection) and a piece of land known as the "Catlin Tract." Here the amusement concessions were located. In all there were over 1,240 acres, 250 of which were roofed in. The official measurements were two miles long by one mile broad, which included

an area greater than the total of those of the Chicago, the Buffalo, and the last Paris Exhibitions. The objective of the authorities was to demonstrate the resources and industries of the different countries of the world, together with their progress in civilisation, and to give a retrospective view of their development.

The general scheme of the plan was designed by a committee of American architects (amongst whom were such well-known men as Cass Gilbert, Carrère, Hastings, Eames, and Link), and on plan it resembled a lady's open fan. The centre of the picture and what may be likened to the handle of the fan was the festival hall situated on the top of a hill. This was designed by Mr. Cass Gilbert in front of his permanent Arts Building, which was thus excluded from the main scheme. The reason for this was that the latter was built of buff brick which did not harmonise well with the ivory white of the Exhibition buildings. Flanking the Festival Hall on either side was the Colonnade of States, formed in a crescent, with a Restaurant Pavilion at each extremity. The face of the hill in front of these central features was terraced, and three series of cascades discharged ninety thousand gallons of water per minute into the grand basin at the foot. From the hill as the focal point, and radiating like the ribs of the fan, were three main avenues, and a grand transverse avenue crossing these gave the general outline to eight of the main exhibit buildings.

Engineering.

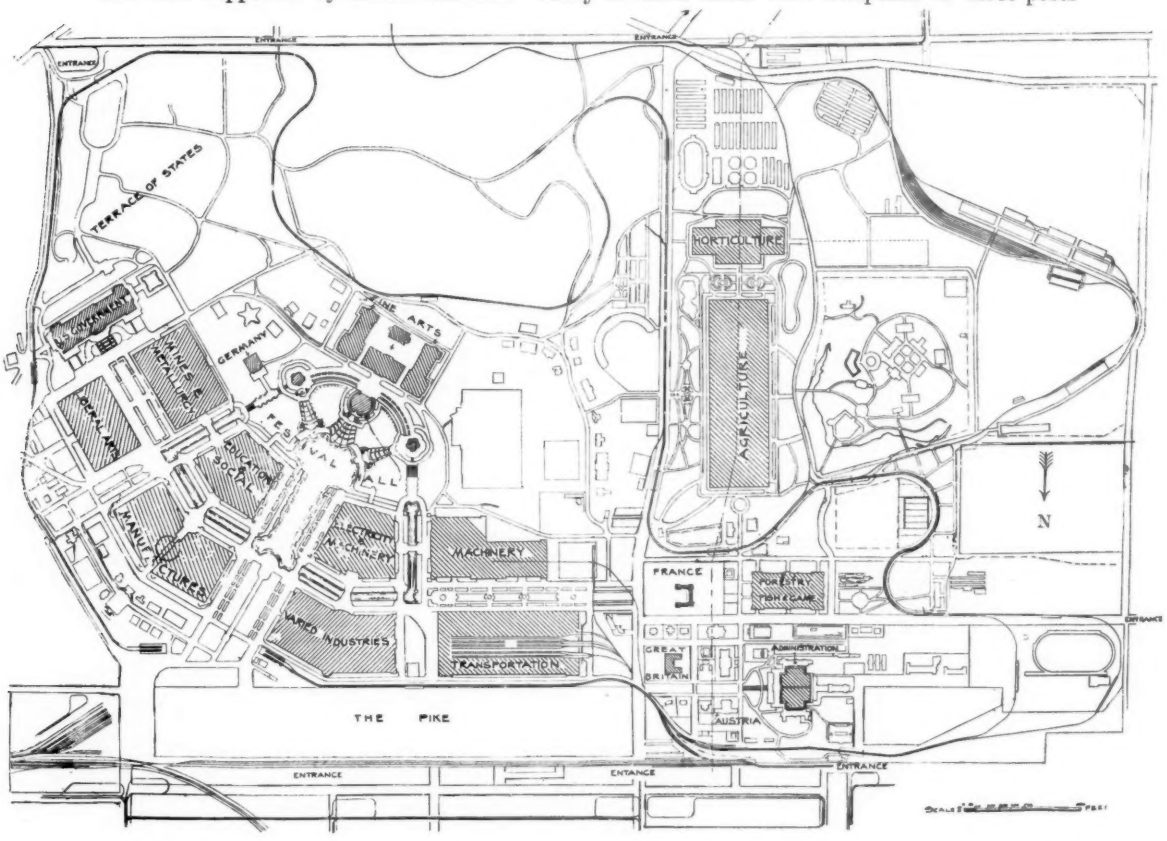
Before describing the buildings a few words about the construction may be of interest. A great amount of engineering work had to be executed before the site was ready for the buildings. Hills had to be lowered and valleys graded, and an artificial lake had to be drained and piled over; while a river, known as the "Des Pères," had to be boxed in a "flume" 45 feet wide by 15 feet deep. The roads were covered with burnt ballast, gravel, macadam, asphalte, and brick. A total area of 5,800,000 square feet was paved, and taking this at an average of 25 feet for the width of the roads, the total length of these works out at about 55 miles. All the kerbing throughout was of oak, 10 inches by 3 inches in thickness. The cascades and lagoons were built of timber, the central cascade being designed for a flow of 55,000 gallons per minute. The bridges were constructed on a standard plan. This consisted of a simple arch system of 3-inch by 14-inch timbers for the top and bottom chords, with a solid web of two courses of 2-inch by 12-inch planking. At the centre, where the head-room for passing boats did not allow of the use of this truss, 3-inch by 16-inch joists were substituted, and were skilfully connected to the main trusses. The power for the Exhibition was supplied by water-tube boilers of the Babcock & Wilcox, Heine, and Cahall types, and these were all placed in a fireproof building. Refuse destructors were installed in one portion of the grounds for the disposal of garbage and combustible débris.

Construction.

The construction of the main exhibit buildings was under the control of the Division of Works, and it was decided to erect these in timber partly owing to the then congested state of the steel market and partly to save expense. Long leaf yellow pine was used for all posts, framing, and roof trusses, and Mr. Markmann, the chief mechanical engineer, by the use of timber in lieu of steel estimated an economy of 30 to 50 per cent. The salvage of the timber, after the buildings were handed over to the wreckers, would amount to much more than that of iron or steel. Not only was there great economy in the construction, but there was great facility in the erection. These buildings were mostly on spread footings, timber cribbing, or pile foundations, according to the nature of the ground. The main walls were constructed of

a double framing of timber posts, heads, cills, struts, and studding to a thickness of 2 feet. The columns and other features were also of a timber framework to the approximate shape required. Expanded steel sheets were nailed upon the wood, and fibrous plaster, technically known as "staff" in the United States, was then applied.

The timber roof trusses were mostly of the Howe type, the largest span being 105 feet, and were supported by timber columns. Many of these latter were composed of three posts



THE ST. LOUIS EXHIBITION 1904 : PLAN.

with two sets of packing pieces between, all of which were bolted together, and further strengthened with rows of white oak keys. These keys were circular, 2 inches in diameter, and were driven into holes bored after the timbers had been bolted together. After the keys had been driven home the bolts were tightened up. The English method of using a pair of wedges, thus forming a square key, is preferable, because they can be always tightened up; whereas the circular keys I have just described could not be tightened, and in some cases they fell out and damaged the exhibits beneath. However, the adoption of the circular keys was perhaps justified, since there was a great saving in expense; uniformity was insured by boring the holes with augers worked by compressed air. Internally the buildings were intended to be finished in plaster, but this and much of the colour scheme for the exteriors had to be omitted owing to the lack of funds. The lighting of all the main exhibit buildings was chiefly

effected by means of skylights, clerestories, or lanterns, the latter technically known as "monitors" in the United States. The height of the cornice level for the main exhibit buildings was fixed at 60 feet from the ground; and if this is borne in mind when looking at the views, one can readily imagine the enormous size of the buildings. Having now dealt briefly with the engineering and construction, we will proceed to consider the central features and the main exhibit buildings.

The Festival Hall.

To commence, then, let us glance at the central features, namely, the Festival Hall and Colonnade of States, which formed the *clou* of the plan. The Festival Hall was circular, being 195 feet in diameter, with a large rectangular annex containing the stage, organ, accessory dressing-rooms, and offices. There was a large auditorium covered by a dome 90 feet in diameter, and a promenade was provided. There were also a gallery and a promenade constructed above that on the ground floor level, and tiers of boxes were skilfully constructed in the piers. Altogether seating accommodation was provided for 3,500 people, and tip-up seats were generally employed on the ground floor and the first four rows of the gallery, while ordinary chairs were used for the remaining rows. The treatment of the interior was kept very simple, and depended solely on the large dome and lantern for effect. Externally this building was very ornate, as was no doubt fitting for the focal point of the Exhibition. The engaged Ionic columns of the circular colonnade were some 43 feet in height and rested on a podium 16 feet in height. These columns were well modelled and were surmounted by an entablature and parapet decorated with vases. The dome, which was the crowning feature, rested upon a drum, 140 feet in diameter and two stories in height. The upper story was pierced with *œils-de-bœuf*, which were very effective when viewed from a distance. The deeply recessed northern entrance, with its crowning group of statuary, was imposing, although it was not visible from most positions owing to the statue of Liberty at the head of the central cascade being placed immediately in front of it. The cost of this building was about £53,000.

Colonnade of States and Restaurant Pavilions.

The Colonnade of States and Restaurant Pavilions were designed by Mr. E. L. Masqueray, the Chief of Design, and his treatment was very successful.

The Colonnade of States was an ornamental screen, 52 feet in height and one quarter of a mile in length, which formed a background to statues symbolical of the twelve States and two Territories included in the Louisiana purchase. This colonnade connected the pavilions and the Festival Hall architecturally, giving unity of feeling to the whole. The pavilions were over a hundred feet in height, and were well-proportioned, though perhaps a little over-elaborated. From some parts of the grounds an ugly gap appeared between these pavilions and the colonnade, and it might have been better if these had been more closely connected.

Cascades and Gardens.

The cascades, which I have already mentioned, were designed to eclipse those of St. Cloud, near Paris, and were claimed to be the largest in the world. The central cascade emanated from the Fountain of Liberty, immediately in front of the Festival Hall. A great statue of Liberty lifting the veil of Ignorance and protecting Truth and Justice towered above. The two cascades in front of the Restaurant Pavilions were symbolical of the Atlantic and Pacific Oceans, which form the eastern and western boundaries of the United States. The spaces

between the cascades were laid out in gardens having broad lawns covered in verdant green, which afforded a much-needed rest to the eyes.

U.S. Government Building.

The United States Government Building, measuring 750 feet long by 250 feet wide, was situated at the eastern extremity of the Grand Transverse Avenue. It was designed by Mr. James Knox Taylor, the supervising architect of the Treasury Department, and its general style was Neo-Classic, somewhat less festive than the other Exhibition buildings. The central entrance portico, of coupled Ionic columns, was connected to end pavilions by a colonnade of the same order. Access to the building was obtained by means of a great central flight of steps, 100 feet wide, and two smaller flights, each 50 feet wide, towards the extremities of the principal façade. These flights of steps were connected with each other by ramps, 30 feet wide, which led by a gentle incline from the grounds to the terrace level of the building. A feature of the roof was the dome, some 93 feet in diameter, which was similar in general proportions to the dome of the Pantheon, Rome. A large quadriga surmounted this feature, and in the attic were sculptured figures, symbolical of the Republic and the arts of peace. This building was an exception to the other large Exhibition buildings in that it had no columns internally, being spanned by a steel roof. The cost was about £73,000.

Sunken Gardens.

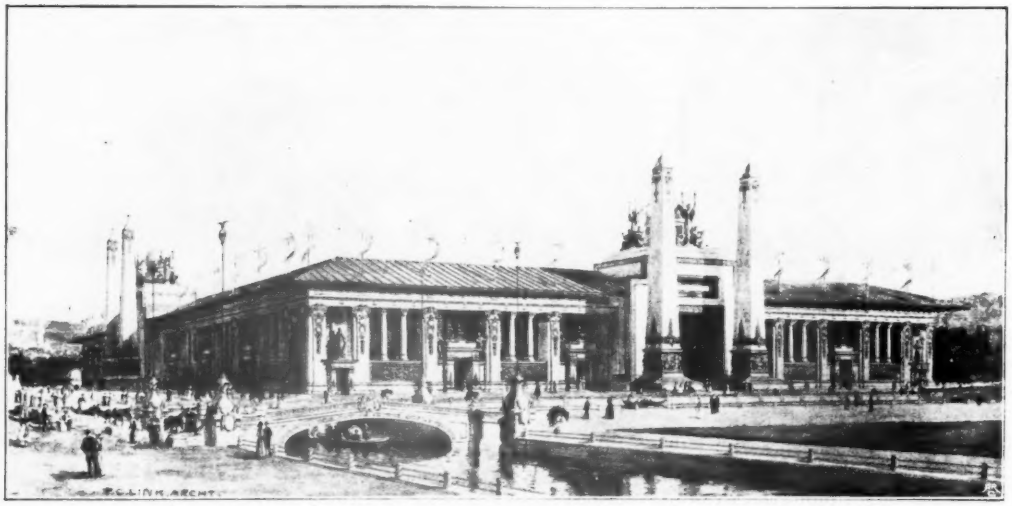
In front of the building just described, and in the Grand Transverse Avenue, was a sunken garden tastefully laid out, and the slope of the hill upon which the United States Government building stood was laid out in formal beds.

Main Exhibit Buildings.

We will now briefly deal with the main exhibit buildings. At the outset mention may be made that there were no galleries in any of these. They were all designed by individual members of the Commission of Architects appointed by the Exhibition authorities. These architects were responsible only for the façades of the buildings, the construction being carried out by the Division of Works. This system of dividing the design and the erection of buildings appears at the present time to be obtaining some foothold in the States. I think every architect of standing in the country will agree with me that the most deplorable results will ensue if this idea is to be continued. The very name "architect" implies that he is the "chief workman," and he alone should be responsible for carrying into effect the ideas that emanate from his brain. Moreover, if an architect is to be merely a sketcher on paper, he can in no sense "design in beauty" and "build in truth," because he has not the necessary technical knowledge of the materials and craftsmanship which will enable him to treat his subjects with economy and sympathy; so that not only will untruthful buildings be erected under this system, but the client's pocket will suffer. When visiting the Taj Mahal at Agra last year I heard an anecdote about the architect Austin de Bordeaux, who is reputed to have designed this royal mausoleum. When the building was completed Shah Jehan proposed cutting off the right hand of Austin, so that he should never design another to equal the royal tomb; whereupon the architect exclaimed that he had better be decapitated, since it was the brain, and not the hand, that designed. It is altogether starting from the wrong end. An architect who is worthy of the name must first of all study the materials he has to deal with, and learn their capabilities.

Mines Building.

Let us commence at the eastern end of the Grand Transverse Avenue and proceed westwards, noting the buildings on the north and south as we go. The Mines and Metallurgical Building is the first to claim our attention. It was designed by Mr. Theo Link in a somewhat original manner, suggestive of the subjects which were to be housed, and was one of the coolest buildings on the grounds. A loggia surrounded it on three sides and a great overhanging roof was employed, the eaves of which projected 18 feet from the face of the structure. Obelisks flanked the central entrances on the northern and western façades, but were placed too close to the building. The reason for their introduction was that they represented the great mining (quarrying) feats performed by the Egyptians thousands of years ago. This



MINES AND METALLURGICAL BUILDING. DESIGNED BY MR. THEO LINK.

building was an ingenious mixture of Egyptian, Grecian, Byzantine, and Italian features. As regards its size, it was 525 feet by 750 feet, and covered an area of about nine acres, the cost being about £110,000.

Liberal Arts.

Next in order comes the Liberal Arts building, which was another "nine acre" building, 525 feet by 750 feet. It was designed in a modified form of Louis XVI. style, adhering closely to classic lines. The Roman, Doric, and Corinthian orders were employed in the façades. The most prominent features were the central and corner entrances, which were raised considerably above the connecting colonnades. The introduction of the circular domed pavilions at the angles between the corner entrances produced a variety of treatment and an effect of sky-line that was, perhaps, somewhat restless, but giving prominence to the entrances.

Education Building.

The Education building occupied an important position on the eastern side of the Central Avenue, or Plaza of St. Louis, as it was called. The lagoons which surrounded it added to

the advantageous aspect of its situation. This building had an internal court, which, however, was roofed over owing to the demand for more space for exhibits. In almost every great exhibition open courts have to be eventually roofed over, and in future it would be advisable not to count on them as an architectural feature. Altogether the building occupied about nine acres. This structure had a break in its northern façade the awkwardness of which was overcome by the central entrance being placed at that point, and the colonnade on either side abutting against it so as to form obtuse angles—a simple and effective treatment. The cost was about £75,000.

The Manufactures Building.

The Manufactures building also occupied an important position in the main scheme. It had an internal circular court, which was partly roofed over and used for exhibits, thus sharing the same fate as the court to the Education building. The Corinthian order was again employed, and a finely modelled cornice was carried completely round the building. The massive arched central entrances were imposing, each being surmounted by a well-modelled quadriga. The whole building had almost its full complement of statuary, and was raised on a stylobate of steps, which added to its dignity. It was designed by Messrs. Carrère & Hastings, and was well detailed throughout, being worthy of the great reputation of this firm, who are now engaged in building the New York Public Library and in extensive alterations and additions to the Capitol at Washington. This structure was the most costly of the main exhibit buildings, its cost being about £144,000.

The Louisiana Purchase Monument.

The Louisiana Purchase Monument was situated in the Plaza of St. Louis, at its intersection with the Grand Transverse Avenue. This position was rather unfortunate, as it interrupted the view towards the Festival Hall from the northern end of the Plaza. The shaft of the monument was 125 feet high, and was surmounted by a figure of Peace inviting the nations of the world to friendly competition at this World's Fair. At the base were groups of statuary symbolical of the Mississippi and Missouri Rivers, which are the great highways utilised in the extensive lumber trade of the United States.

Mention might here be made that the sculpture of the Exhibition was designed on a magnificent scale, thus setting off the vast buildings. Historical groups and figures lined the main avenues leading to the Festival Hall, while the Colonnade of States, as already mentioned, contained effectively treated allegorical figures of the States and Territories included in the Louisiana purchase.

Electricity Building.

The Electricity building occupied a position on the other side of the Plaza of St. Louis corresponding to the Education building. The Corinthian order was employed throughout externally, the cornice being richly decorated and supporting balustrades. The four main entrances were emphasised by raised triangular pediments, and the corner pavilions were made prominent by towers crowned with sculptured groups illustrative of the wonderful discoveries of electricity. This building had an internal court which was not interfered with to any great extent. I might add that this building was one of the best ventilated in the Exhibition. Its cost was some £85,000.

The Varied Industries Building.

The Varied Industries building corresponded on plan to the Manufactures building, and was situated on the opposite side of the Plaza of St. Louis. It formed a pleasing contrast to the other, however, the Ionic order being employed. The break in the southern façade had a free-standing screen of Ionic columns with a semicircular sweep outwards, the entrance being slightly recessed behind it. This was a happy treatment which disguised the awkwardness of the break. There were two internal courts to this building, but as in other cases these were built over to a large extent: £142,000 was spent on this building, so that, with the exception of the Manufactures building (£144,000), it was the most costly of all.

Machinery Building.

The Machinery building was easily distinguishable from the other Exhibition buildings, being remarkable for the height of the towers at the angles. The main entrance on the northern façade was flanked by massive and lofty towers of similar treatment to the angle ones, but with the central portion elongated. The façades had an arcaded treatment, and the Corinthian order was used. This building gave one the impression of having been designed in parts without sufficient regard to the whole. Its cost, without the sculpture, was £110,000.

Transportation Building.

The Transportation building was the largest in the main scheme as laid out by the Committee of Architects, being over fifteen acres in extent. This building had a distinctive character which was suggestive of the purpose for which it was used. For instance, the carrying capacity of the great arches gave at once the impression of strength and the idea of transportation. The style of architecture employed was a free adaptation of the Louis XVI. period. Four miles of tracks were provided in this building for the display of locomotives, Pullmans, and cars of every description employed in modern times for the conveyance of passengers and freight. The cost approximated to £138,000.

Agriculture Building.

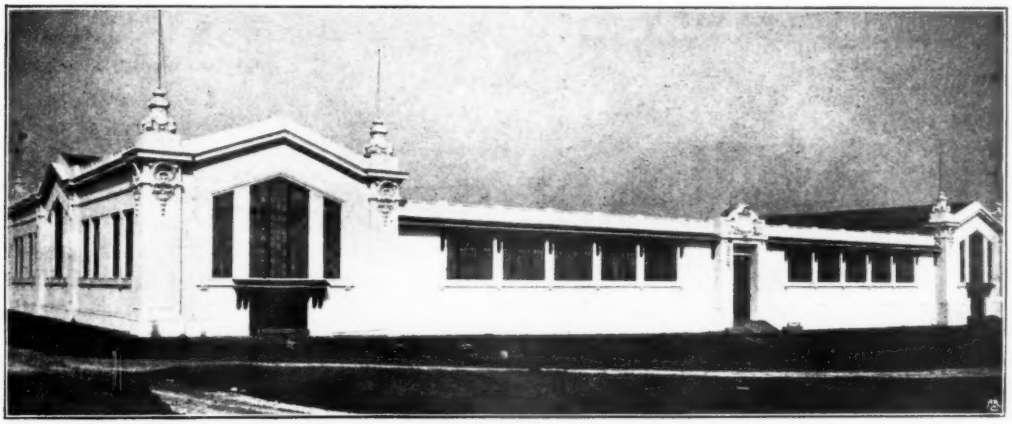
The Agriculture building was remarkable as being the largest on the grounds, covering altogether twenty acres. Indeed, no other building for housing a single department of exhibits has ever been built of such vastness. One hundred and ninety-two columns, consisting of timber posts as already described, supported the roof trusses. When viewed from the sides, these presented a confusing number of vertical parts. However, the building was the best upon the grounds from an exhibitor's point of view, being easily subdivided into exhibit spaces, and it was well lighted. Externally the design was simple and well-proportioned, the main entrance being marked by great arched openings, crowned with ornamental sculpture and flanked by massive piers terminating in highly decorative flagstaffs. Although by far the largest building its cost was only £110,000.

Horticulture Building.

The Horticulture building had the same simple and effective treatment as the last described. The eastern and western wings were used for the housing of tropical plants. The cost of this structure was over £51,000.

Forestry, Fish, and Game Building.

The Forestry, Fish, and Game building was another which was simple yet effective in design. One half of the building contained forestry exhibits of the States and foreign Governments, and the remainder was devoted to fish and game. Notices were prominently displayed giving warning that the fish-ponds were not spittoons!



FORESTRY, FISH, AND GAME BUILDING. DESIGNED BY MR. E. L. MASQUERAY.

Administration.

The buildings utilised for administration purposes, the Division of Works, educational conferences, the anthropological exhibit, and various other purposes belonged to the Washington University. These, which were leased to the Exposition Company, are all permanent buildings. They were designed in what was frankly intended for the English Tudor style, but probably the designer had only a nodding acquaintance with the genuine old buildings of this particular style in our country. They were built in red granite with limestone dressings, and the east front of the block, used for administration purposes, presented a hard and unsympathetic appearance.

Washington State Building.

Of the many States' buildings I will only pause to mention that of Washington, which was unique. The great angle buttresses of timbers, 90 feet long and 24 inches by 28 inches thick, were not shores to a dangerous structure, though their appearance might justify the supposition. They were to display the balks of timber obtainable in this State, which are shipped in great quantities to all parts of the world. Externally yellow pine was used, while internally it was finished with the finer-grained wood grown in this region. A lift through the centre ascended to the belvedere, whence an excellent view of the grounds was obtainable.

Foreign Buildings: Japanese Pavilion.

The "Land of the Rising Sun" manifested that they were not a whit behind Western nations both with regard to the size and importance of their exhibits. When at the outbreak of hostilities with Russia the latter relinquished all idea of participating in the Exhibition,

Japan promptly secured the space allotted to her European rival in arms, thus obtaining over 300,000 square feet wherein to exhibit the arts and crafts of her miniature kingdom.

French Government Building.

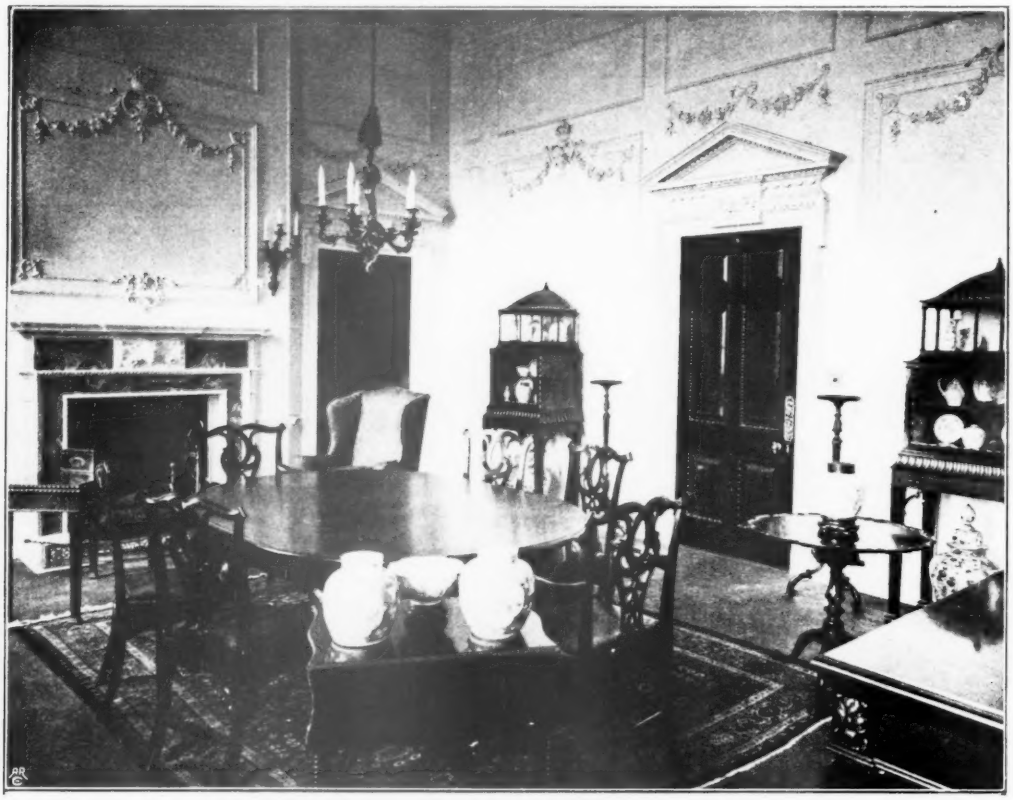
The French Government building was a replica of the Grand Trianon at Versailles, which was built by Louis XIV. for Madame de Maintenon from designs by Mansard. The building was spoilt by having badly painted columns externally to represent the marble of the original.

German Pavilion.

The Germans built their pavilion on the lines of the Castle at Charlottenburg, and the architect was very successful in reproducing the appearance of age by a careful toning of the "staff."

British Section.

The Royal British Pavilion worthily housed the representative of this country. The design of the Orangery of the Royal Palace at Kensington was the motif employed by Messrs. Ernest George & Yeates, and an interesting comparison could be made between the buildings



BRITISH PAVILION: INTERIOR. DESIGNED BY MESSRS. ERNEST GEORGE & YEATES.

representative of the three great nations of England, France, and Germany. It was the best built pavilion upon the grounds, the walls being of Portland cement on metal lathing. Indeed, Washington University made negotiations for its purchase as a clubhouse for the students. Col. Watson, R.E., C.B., C.M.G., was the British Commissioner, and he did everything in his power to assist those who visited the British Sections. He had the satisfaction of being the only commissioner who was able to report that, on the opening day, the whole of the sections under his direction were open for exhibition, and the catalogues ready for the public.

An idea of the fitting and furnishing of one of the rooms can be obtained from the view here given.

With regard to the various British exhibits in the main buildings we quite held our own, and the following awards were made by the juries to British firms :—

	121	Grands prix
	238	Gold medals
	162	Silver medals
	132	Bronze medals
Making a total of	653	medals in all.

This is rather refreshing in view of the pessimistic statements of so many public speakers, who apparently take such a jaundiced view of the efforts of British craftsmen.

With regard to the British Fine Art and Applied Arts Sections, visitors were agreeably surprised ; and everyone, including Americans, had to admit that in these sections, at least, the mother country was well ahead of all others. It was quite up to one's idea of what an art exhibition should be, and was fully representative. Amongst over a thousand exhibits in the Fine Arts Section there were works by the following :—Lord Leighton, Alma-Tadema, Burne-Jones, Millais, Orchardson, Poynter, Seymour Lucas, Brock, Goscombe John, Thornycroft, Aston Webb, John Belcher, T. G. Jackson, and Waterhouse.

The Applied Arts had over four hundred exhibits, and constituted a very varied and interesting collection. Mention might be made of the Amusements Concession, or the "Pike," as it was called. This was a street, about a mile in length, having many interesting side shows, in some cases of an educational value. Among other buildings there was a reproduction of Battle Abbey.

Conclusion.

The virility of the management was indeed well tested by the fact that over two hundred strikes impeded the progress of the buildings. Notwithstanding this, they carried out their enormous contracts within a period of less than three years. In comparing this wonderful Exhibition with previous great International Exhibitions the thought naturally occurs to one as to what may be learnt from this vast undertaking. This is more especially the case as, owing to the enormous financial loss entailed by the Exhibition, it is extremely improbable that people will again be found to invest their money in Exhibitions to anything like the extent that they did at St. Louis. It does occur to one that the waste entailed by the destruction of these buildings after the expiry of the Exhibition might somehow or other be obviated to some extent. The Washington University buildings and the Fine Arts building will remain, the latter being a permanent monument of the Exhibition ; but would it not have been possible to have designed some of the others for permanent public buildings, hospitals, or even factories, or in such a manner that they could have been altered internally for some such purposes ?

The Exhibition of the future will probably be organised for single and specific purposes, and not upon a large general scale. It was generally agreed by European critics that the Chicago Exhibition of 1893 was too vast an undertaking to be really satisfactory in all its details. How much more does this apply to St. Louis, which was double the size! The fatigue entailed in seeing the Exhibition was simply enormous, and the glare of the buildings rendered smoked glasses an absolute necessity. Even so the ambulance was kept steadily employed conveying prostrate visitors to the hospital provided for them. The fact is that each building alone was an Exhibition in itself. For instance, to see every exhibit in the Agriculture building entailed a promenade of over nine miles. If the original idea of the authorities had been carried out, galleries would have been constructed to all the buildings, and it is a tribute to the common sense of the Division of Works that these were omitted altogether. Perhaps one of the most surprising facts of all the wonders of the "World's Fair" was that, with all the inventive genius at the disposal of the American race, so few original architectural efforts were made. The architects of the Mines and Transportation buildings alone made any attempts at conceiving original designs. The first named received his education in England, and is practically a Britisher; the other is a Frenchman!

The Exhibition furnished an opportunity for experimental architectural work, as the results were to be torn down at the end of the year; yet so thoroughly has the "Beaux-Arts" captured American architects that none could get away from its influence, even in erecting a temporary building. It is curious that the dream and ambition of every architectural student in the States is to go and study his art in Paris. And this great fetish is carried to such an extent that a "Beaux-Arts" Society has been established in New York for such as have studied in Paris. It is, perhaps, quite true that nothing fundamentally novel in architectural design can be devised that would be satisfactory, but still merely slavish "copyism" should be strenuously avoided. We require no new alphabet to our language; but that is no reason why we should always express our thoughts in the set style of any particular book, however classic its rendering.

The one prevailing idea amongst Americans of all classes is to have, or to build, the "biggest thing on earth," and to claim it whether they have it or not. If they would impart a little more thoroughness and a closer study of detail into their ideas, a more complete and harmonious creation would be the result. As examples of what is meant, one may perhaps mention that the Model Street was execrably paved, the hospital was placed next to the vibrating automobile shed, and at one of the entrances to the Exhibition one was almost compelled to go on all-fours under a railway track to get to the turnstiles.

As a further illustration, one may perhaps mention that when living at the Palatial Club at St. Louis, where swimming baths, a ballroom, and other luxuries were provided, the façade, though imposing, was so designed that the bedroom windows could not even be reached by the hand, and the floors of some of the rooms were at different levels. Some of the bathrooms were unventilated, and in one case both taps were fitted to the hot-water supply. At the Washington Hotel the steam exhaust from the laundry practically discharged into my bedroom window, and none of the plumbing pipes were of sufficient diameter for comfort. Electric cars in St. Louis were prominently labelled for the Exhibition whether they were destined there or not, and the speed at which these travelled was accountable for a great number of fatal accidents.

Much accommodation was provided for visitors to the Exhibition, both in the Inside Inn, which was but indifferently appointed, and in hotels especially erected for visitors to the Exhibition in the City of St. Louis itself. These latter, however, were little patronised, as the number of visitors was enormously over-estimated.

It must be admitted, however, that destructive criticism of a vast undertaking like this is superlatively easy, and one was much impressed by the fact that every day could be seen earnest people taking notes of machinery and goods that would be useful to them in their business; and this was perhaps more especially apparent in the Agricultural building, where the intelligent farmers of the Western States studied improvements in plant, machinery, and methods of cultivation in a manner that would have astonished the tiller of the soil on this side of the Atlantic.

One cannot but admire the pluck, the genius, and the overwhelming energy that were bestowed on the Exhibition; many thousands of people were enabled to gain the most useful knowledge through its instrumentality.

DISCUSSION.

Mr. T. E. Collcutt, *Vice-President*, in the Chair.

Mr. HENRY T. HARE, *Vice-President*, said he had the greatest pleasure in moving a vote of thanks to Mr. Fletcher, whose Paper and remarks had afforded them all the keenest enjoyment. In England they had seen illustrations of some of the buildings, but they had never had an opportunity of becoming acquainted with and understanding the scheme of the Exhibition as they were able to do now after hearing Mr. Fletcher's explanation. One could not but give credit to the Americans for the extensive and wide grasp they gave to schemes of this kind. In England when they dealt with buildings for Exhibitions of this nature, they were apt to treat the matter from a much more parochial point of view, and it was very refreshing to see the large and comprehensive way in which the St. Louis Exhibition was treated. Mr. Fletcher had referred to the influence that Paris had exercised over the minds of American architects, and he had done so, he thought, in perhaps a rather depreciative sense. Of course one sympathised with the idea Mr. Fletcher had in his mind, that probably the influence of Paris had been so strong as to a great extent to kill any sense of originality in the design of these buildings; but that idea might be carried too far. The influence of the École des Beaux-Arts and of the Parisian feeling generally undoubtedly led to a very much larger and more comprehensive grip of a scheme of this sort than would be possible from the methods of training which obtained in England; and in that sense the influence of the French school was not altogether to be deplored. It was gratifying to hear that one of the most successful buildings of the Exhibition was designed by an Englishman. They could also congratulate the eminent architect of the English Pavilion on the success he had achieved in his portion of the Exhibition.

Mr. EDWIN T. HALL [*F.*], in seconding, said they ought first to thank Mr. Fletcher for the witty way in which he had treated his subject—for the evident powers of observation he had exercised in order to bring before them so graphically, not only the buildings themselves, but, so to speak, the motive of the buildings. They could not help feeling with Mr. Hare that the Americans think, not as the English think, in acres, but in continents; and when one saw a scheme of this tremendous size, one perhaps remembered the American architect who came here a couple of years ago to take the Royal Gold Medal when he told them he was designing an avenue as an approach to the White House which was 1,600 feet wide. It rather struck them at the time as considerable; but then Americans did evidently think in those dimensions; and what had astonished him in seeing the buildings was that, thinking in such huge dimensions, they had not rather imitated the Roman than the Paris architects. One was surprised to find that there was not something on the scale even of the Baths of Caracalla, or Hadrian's Villa, or some of the vast structures which ornamented Rome. One would have expected to have seen some vast vaults, some colossal structures; and it seemed strange that with such breadth of view the Americans did not apparently possess the massiveness of their great Roman, he was going to say, progenitors in art. A scheme of water always had a great fascination, and the water must have been a magnificent foreground to the fronts of the buildings. The glare and dazzle must have been very great, but the dazzle was part of the whole scheme, and

he should think intentionally so. It was in order to dazzle the world, as it were, that so great an undertaking was attempted. With regard to the buildings themselves, although they recognised in them classical proportions, they felt that many of them were lacking in classical dignity. Many of the colonnades were beautiful, but the pavilions and central features, seemed out of harmony and out of scale with them. The Transportation building had in it a great conception, it suggested its purpose; but many of the buildings did not: they might have been galleries of fine art, galleries of sculpture and painting, but they did not suggest specifically the purpose to which the building was put. With regard to the German building—he did not know what others in the room felt, but to him it seemed ugly. They need not, he thought, go to Germany to get their proportions if that was the best their chosen architect could do. Comparing it with the quiet dignity of their English building at the exhibition, he thought they might rest satisfied that they, at all events, were going on quiet and sensible, and might he say dignified artistic lines? The English building did not look as the German one did, as if it were an erection on plate glass, like some Regent Street shop designed by a speculative builder. For the enterprise of the American nation who had undertaken this great Exhibition, they could have nothing but the greatest admiration. It was stupendous as a scheme, and it was significant of the genius of the people that they should undertake such vast schemes. We here modestly did an Exhibition upon, perhaps, 20, or 40, or 100 acres; there they talked in square miles and thought in square miles. In conclusion he would say the Institute had this gratification: they had sent to America a Bursar who was able to bring them home a very intelligent record of all that he had seen to delight them that evening, and to give them a volume which, if anyone had the time, would repay him for reading.

THE CHAIRMAN in putting the Vote of Thanks said that in regard to the colossal way in which American architects conceived their work, when one came to thirty-story buildings in New York it was not only colossal, but monstrous. As to the large way in which American architects thought, he could point to an English architect of over two hundred years ago who thought in a very much larger way than any American architect did. The design for Whitehall by Inigo Jones was not only colossal, but it was palatial in its design; and if it had been carried out, it would have been, not only a monument to Charles, but to the great English nation.

MR. PHILLIPS FLETCHER, in responding to the Vote of Thanks, said that in the space of an hour it was impossible to touch on this enormous Exhibition except in the broadest possible manner. He hoped he had not said anything which would induce them to think that he decried the efforts of French architects or their methods of education at the École des Beaux-Arts. Personally he was convinced that their system was far nearer an ideal one than that of any other European nation. What he said was this—and he said it most emphatically—that when the sole result of studying at the Beaux-Arts was to produce a glorified mixture of reproductions of old buildings, he did not think that the Beaux-Arts was going to do anyone much good. Mr. Masqueray, who was a distinguished student of the Beaux-Arts, who took the Prix de Rome and many other distinctions, did not go to the States and there reproduce a few odds and ends of buildings disjointedly connected. He had given them the Forestry, Fish, and Game building, which, if French in feeling, was certainly "Masqueray" in design. He should be very sorry indeed if anyone thought he was saying anything against the education of the Beaux-Arts. He was afraid he must have spoken very carelessly to have conveyed such an impression. With regard to Mr. Hall's suggestion of a Roman motive, that was a very splendid idea; but would it not mean that the whole Exhibition would have to be designed by one architect? That would not go down in the States at all; he doubted if it would in England! When different architects were given buildings to design, and they were instructed that each building was to contain a certain number of superficial feet, the various buildings probably would not coincide with any known number of buildings gathered together in one spot, or any one conception of a group of buildings.—Mr. Fletcher, in conclusion, said he had hoped to have heard his friend Mr. Collard say something on the subject, as he was well versed in Exhibition buildings in England. He also regretted that his brother Mr. Banister Fletcher, who had so thoroughly studied the Chicago and Paris Exhibitions, was unable to be present.

MR. A. O. COLLARD [*F.*], rising at the invitation of the Chairman, said that the opening business of their proceedings that evening had reference to the highest award of merit which the Institute had any hand in conferring, and it was rather interesting that the end of the meeting should deal with a Paper which was the result of another award of merit which the Institute had the power to bestow. He had been afraid when Mr. Fletcher had asked him specially to be present that evening that he might possibly refer to the Exhibition with which he (the speaker) happened to be associated, and he was very much relieved when he found that no comparisons, odious or otherwise, were made in his Paper or by any of the speakers. In this country they dealt with Exhibitions on a very small scale, and when they came to look at the enormous area taken up by the St. Louis

Exhibition it was extraordinary to think that anything so colossal should be attempted. He very much wished that the gentleman whose name was received with such acclamation at the early part of the meeting, Mr. Sydney Smirke,* now living in Richmond (son of Mr. Sydney Smirke, R.A., and nephew of Sir Robert Smirke, R.A.), had been present that evening, for he was one of the pioneers of Exhibitions in America. When quite a young man, Mr. Smirke left his father's house, tired of London life, and roamed the world. He dabbled in architecture whenever he had an opportunity; and finally he wound up in America, and was principally responsible for the great Exhibition of Philadelphia. That probably was not known to anybody here, for he was a man of so retiring a nature that little indeed was known of his work abroad, and he had not done a great deal of work in England. But that was the fact—he was the man at Philadelphia—an Englishman. As Mr. Fletcher had mentioned, and as they had satisfied themselves by looking at the photographs, it was the English work which all the world over seemed to be the best work. Those who favoured the École des Beaux-Arts had undoubtedly good legs to stand upon. They were always glad to hear the École des Beaux-Arts praised; but he fancied very few Englishmen cared to go there for their final education. What puzzled them at Earl's Court, if he might be personal, was to know how to construct cheaply and quickly; and that was one of the things that the Americans had discovered for them. Whether the American Exhibition was under the control of a public authority he did not know, but if they in London in building an Exhibition were to endeavour to persuade the London County Council that wooden construction, whether faced with plaster or perfectly bare, as in the interior of some of the St. Louis buildings, was satisfactory to construct, he was a little doubtful what the result would be. He had tried it on himself on many occasions in connection with that small spot of 25 acres at Earl's Court, and he had never yet been able to convince the Council that wooden construction, either naked or covered, was satisfactory. He was simply delighted, when he saw those photographs, to see what could be done, because that would be another lever he should employ to produce, if possible, cheaper building. Of course the Americans had the whole country at their back; they were able to spend 50,000,000 dollars (£10,000,000), and they could probably have had more; and, as Mr. Fletcher pointed out, they had not had a penny back. Unfortunately, with conceptions of this kind in England, they had to earn dividends, and therefore very little could be expected of them. It was no good anyone connected with a small Exhibition in London trying to emulate the frog in Æsop's fable, which blew himself out and eventually burst in his attempt to attain to the dimensions of the ox. But they would console themselves, at all events, with the other old saying, that good things may be wrapped up in very little parcels. Mr. Fletcher was one of two able brothers, sons of an able father whom they had no longer with them, and it was really a great pleasure to come here and see and learn that he was one of those who was adding distinction, not only to his own family, but to the Institute. They were proud of all those young men (and he regarded Mr. Fletcher as quite a junior to himself) who earned these prizes and went away and gained this information and came back and told them all about it. It was indeed a pleasure to be able to congratulate him and the Institute on such a result.

* See note in Minutes, p. 312.

9, Conduit Street, London, W., 11*th Mar.* 1905.

CHRONICLE.

The Royal Gold Medal 1905.

The Special General Meeting convened for the election of the Royal Gold Medallist for the current year was duly held last Monday, and the Council's selection received the hearty approbation of the Meeting. Mr. T. E. Collcutt, *Vice-President*, who was in the Chair, said it gave him very particular pleasure to put Sir Aston Webb's name before the Meeting for the Royal Gold Medal. They had known Sir Aston for a great number of years. They had known his work at the Association; they had known his work at the Institute; they knew his work in building; and, perhaps more than all, they knew the man himself. There was, he thought, no name that could have been put forward which would be received with greater acclamation than that of Sir Aston Webb.—The motion, having been formally put from the Chair, was carried with loud applause.

Mr. Phillips Fletcher's Godwin Bursary Report.

The lecture delivered at the Institute last Monday, which is printed in the foregoing pages, was Mr. Fletcher's very kind response to a request from the Secretary only a few days beforehand that he should give the Meeting a few notes, illustrated by lantern slides, of the St. Louis Purchase Exhibition, which he had undertaken to visit and report upon as Godwin Bursar for the year 1904. The very tangible outcome of his labours, consisting of a handsomely bound type-written volume of considerable dimensions, lay on the table, and was referred to by the Chairman at the opening of the proceedings. This work, the production of which must have involved great labour, forms a complete monograph of the Exhibition, as far as relates to the architecture, the engineering, materials and methods of construction, the statuary, and the laying out and decoration of the grounds. It contains 140 illustrations, comprising maps and plans of the site, photographic views of all the buildings, and plans, sections, and details in pen-and-ink. As probably by this time most of the buildings are demolished, as a record Mr. Fletcher's Report will be invaluable for reference.

M. Rodin on London and on British Art.

At the suggestion of a member a few extracts are given below from the article by M. Auguste Rodin in the *Daily Express* of the 3rd inst., in which the eminent sculptor expresses himself so charmingly about London and its atmosphere—from the artist's standpoint; and in which he has much to say that is encouraging, and from so distinguished a source not a little gratifying, about our native-bred artists and their productions in this country.

"It must not be thought," says M. Rodin, "that because at present I am enjoying the hospitality of England I am a flatterer when I say that London is to me, from the artist's point of view, the most beautiful city in the world. Also I would say in all sincerity that London is now quite as great an art centre as Paris, and may possibly become the art capital of the world. We cannot read the future. . . .

"Here in England you have a land for painters. Your atmospheric effects—in some ways akin to those of Holland—are infinitely finer and more varied than those that you can find in the drier climes of Italy or France. In Italy and Southern France you may always count on your blue sky—gloriously beautiful and blue, it is true, but none the less hard and changeless; but here in England, especially in London, you have every day a sky as changeable and as beautifully coloured as one could desire. If, for example, you choose to spend the day on the Embankment by Chelsea, a locality greatly loved by Whistler, you can discern in the course of the day a change of sky and atmosphere and effect that is in itself a perfect drama. You begin with the red dawn, and before the morning hours are advanced there is a sky as black as night, and the rain descends in silver sheets. This may be followed by a serene and cloudless noontide that reminds one of the south. The afternoon draws on, and there follows a rich and mysterious sunset that precedes a blue-black, star-hung night. Then there are your fogs—fogs that Londoners rail at—yet if they be light they are a harvest of impressions to the artist.

"The Englishman has a habit of denouncing his old monuments and the statues in the streets of his city. They may not be very good, but, believe me, they are quite on a par with those of France and Germany. . . .

"You, too, in England should take heart and comfort because in the inspiration of Watts and Leighton you possess a dual capacity to carve and paint which we in France have so far lacked in a similar degree. But over here one finds that dual capacity more than in France.

"There is, of course, one drawback against which

you English have had to fight—insular prejudice. Or perhaps I should term it insular personality. You find this writ large all over your buildings, your sculpture, and your paintings. Indeed, till the advent of Whistler it shaped almost everything in your art. I mean that you give to all your architecture, monuments, and pictures a certain unsympathetic solidity. You must have things big and lasting, and in striving after this you lose the subtler effects of the more elastic idea. . . .

"You English, too—on business intent—are too prone to denounce all artists in your own country as being a prey to commercialism. There may be some who fall a victim to the spirit of money-grubbing, but, in the main, so far as I can judge, the struggle of the English artist is a clean and an honourable one. He may starve, but he will not forsake his art.

"And in this I find great encouragement in your art schools. In those which I have visited I find the artistic spirit strong and pure. Indeed, though you will not see it, there is implanted in the English breast the same devotion to duty in matters of art which has made you successful as sailors and shopkeepers. It is an ideal to be cherished."

The Training of the Artist.

Sir Charles Holroyd, on the occasion of the annual distribution of prizes at the Sheffield Technical School of Art on the 24th ult., giving some words of counsel to those engaged in teaching and learning art, deprecated too much time being given to mere drawing from copies, however good they might be. What they had to do, he said, was to educate the eye to learn to see. The education of the artist was the education of the eye, not the hand. Facility of handling was one of the greatest of stumbling-blocks. His master (Professor Legros, of the Slade School of Art) would not allow his pupils to use copies except at the very first. They were sent at once into the antique school to draw from casts. Later on, if they were found to have taken to slovenly ways of drawing, or any other bad habit, they were set to copy special drawings. He (Sir Charles Holroyd) would never allow his students to work from anything that was not a fine work of art, good, and beautiful. Beauty—that was the word. The art school, technically or otherwise, should be a place of beauty, devoted to the study of Beauty in all her manifestations. There were so many lovely things in nature and in art that he could not tell why they used the ugly things. He had seen schools of art, which were not bad buildings in themselves just ruined for want of taste. There should not be too many beautiful things on the walls at one time. In all schools of art he would like to have a reserve room where some of the things might be kept carefully stored, and be on view only at certain times. They might take a hint from the Japanese in their system of decoration. They stored all their beautiful things in a cabinet, and they were only shown one, two, or a few at a time, so that the concentration of the visitor might be given to one or two things before him. A school of art should be the temple of taste, and its inhabitants, the masters and pupils, should be the priests and acolytes, the arbiters and devotees, of taste in the town. He had seen the walls of schools painted a "dunducketty" mud colour, and dirty at that, when whitewash would have been cheaper. The corridors and passages should all be in good taste, and examples of art and good craftsmanship should be placed in positions where they would look well and add to the beauty and utility of the building. A point in the ideal school of art which he had often thought about, but had never seen carried out, was that more advanced students should be allowed to decorate the fabric under the supervision of the headmaster. All the crafts might be employed for this purpose, and as a painter he felt that a student would gain enormously, and would do better work, if he was doing it for a set purpose. There were many panels and other convenient places, even small ceilings, where a student might be allowed to paint decorative compositions. The efforts could be allowed to stand for a year or two only, unless they turned out to be very excellent, and the students could replace the poorer examples. As regards system the headmaster should be allowed a free hand. The more variety and local colour they could get into their schools, the better. No hard-and-fast system would ever do any good. They could not get art out of a code. They must have love, enthusiasm, and inspiration, and no man worth his salt could give all that to a dry formula. Let the master invent his own, and he would run it for all it was worth. Addressing the students more particularly, Sir Charles went on to say that all forms of art were an expression of joy in work. If they were not enjoying their work they must be doing it badly. He appealed to them to remember what he had said about beauty. He did not mean that they should go in for expensive and extravagant things beyond their means, but they could begin by getting rid of all that was false and ugly, even if they had to do with one plate and get up at dinner to wash it for the pudding! Oh, the mass of ugliness in a china shop! He often wished he was a bull—in a china shop! They should not encourage such ugliness. They could do something by refusing to buy such things themselves, and persuading others to do the same. The maker would then soon learn what was ugly. They must also not neglect beauty in the mind. Let them cultivate their intelligence as much as they could; read only the best books, and read them often. They should read, and often see Shakespeare acted, if they could. As for work they might be told that they would lose their

originality if they studied an old master. In his opinion the originality that would be lost by such a study was poor stuff and not worth the keeping. They would be better employed echoing the martial footsteps of the masters through the corridors of time than in dancing silly jigs of their own, that only drowned the sweet music of the past and the small true voice of the present, if perchance it was here.

Testimonial to Mr. R. Phenè Spiers.

The Dinner given to Mr. Phenè Spiers on the 27th ult., when an Address and various gifts and testimonials were presented to him, was the outcome of a movement initiated by some of his old friends and pupils to recognise in some tangible form the important services rendered by him during the last twenty-five or thirty years in acting as the friend and adviser of architectural students of various nationalities, and helping to raise their ideals of architecture; and also to show an appreciation of the value of his published contributions to the archæology and literature of architecture. Sir Aston Webb, R.A., was the chairman of the Committee charged with collecting funds and making the arrangements for the testimonial, and he also presided at the Dinner and Presentation, which took place at Pagani's Restaurant.

The Address, beautifully illuminated by Mr. Allan F. Vigers, and subscribed by nearly 400 architects (including over 300 in the mother country, five in India, twenty-four in the Colonies, fifteen in the United States, three in France, besides those of the Société Centrale Address, four in Japan, and others), was as follows:—

To Richard Phenè Spiers,—

Architect; Master of the Architectural School of the Royal Academy of Arts; Fellow of the Royal Institute of British Architects;* Fellow of the Society of Antiquaries; Member and Past-President of the Architectural Association, London; Member of Council of the Japan Society; Member of the Hellenic Society; Associate and Honorary Fellow of King's College, London; Honorary Corresponding Member of the "Société Centrale des Architectes," Paris, and of the "Sociedad de los Arquitectos," Madrid; Gold Medallist, Scholar and Travelling Student of the Royal Academy of Arts; Soane Medallist and Travelling Student of the Royal Institute of British Architects, &c., &c.; Author of "Architectural Drawing" and "The Orders of Architecture"; Joint Author of "The Architecture of Greece and Rome"; Editor of a new edition of Fergusson's "History of Architecture in all Countries"; and Author of Architectural and Archæological Essays on "Pierrefonds," "Sassanian Architecture," "Domed Churches in Perigord," "The Mosque at Damascus," and other subjects.

We, the undersigned Architects, Students of Architecture, and Workers in the Arts, desire to give expression to our regard for you, and to mark our appreciation of your scholarly attainments, and of the good work which you have done in forwarding the study of Architecture during many years, in the course of which you have not only won distinction for yourself, but have done so much to help others.

We also desire to record our acknowledgment of your labours in the cause of Architectural Education, and of the hearty aid which you have always been so ready to afford as a friend and counsellor.

Many of us gratefully remember the kindness of your welcome, your constant sympathy, and your interest in our student life and subsequent work.

* It may be mentioned that Mr. Spiers served for many years on the Institute Council, that he has been a member of the Literature Committee for fourteen years and Chairman for six years, and that he does valuable service every year in connection with the works sent in for the Institute Prizes and Studentships.

The testimonial further took the form of the following gifts:—

A large bronze Medallion Portrait of Mr. Spiers, modelled by Professor Lanteri, of the Royal College of Art, South Kensington.

A small Medallion Portrait, reduced from the above. Replicas of this medallion have been taken for distribution among Mr. Spiers's friends, and the Medallion is eventually to form part of a prize to be connected with Mr. Spiers's name, for which purpose the residue of the collected funds will be applied.

The publication in one volume of a series of Essays written at various times by Mr. Spiers. The volume, entitled *Architecture East and West*, has been admirably produced by Mr. Batsford at very short notice, and was ready in time for a copy to be presented to Mr. Spiers along with the other gifts included in the testimonial.

The following books (presented by former Academy students):—

Choisy: *L'Art de Bâtir chez les Romains.*
Choisy: *L'Art de Bâtir chez les Byzantins.*
De Vogüé: *Temple de Jérusalem.*
De Vogüé: *Syrie Centrale, Architecture Civile et Religieuse.*
Wood: *Ruins of Baalbek.*
Coner: *Sixteenth-century Drawings of Roman Buildings.*
Longfellow: *Cyclopædia of Architecture in Italy, Greece, and the Levant.*
Jackson: *Dalmatia, the Quarnero, and Istria.*
Butler: *Architecture of Northern Central Syria and the Djebel Haurân.*
Schultz and Barnsley: *The Monastery of St. Luke o Stiris in Phocis and St. Nicholas-in-the-Fields.*
Jameson: *Works on Sacred Art*, 6 vols.
De Caumont, Abécédaire on *Rudiments d'Archéologie.*
Rhys: *Monograph on Lord Leighton.*
Prior: *History of Gothic Art in England.*
Murray: *Sculptures of the Parthenon.*
Venturi: *Storia dell' Arte Italiana.*

At the formal presentation on the 27th ult. these books were brought in by a procession of Mr. Spiers's Old Students. The Chairman was aided in their presentation by M. Pascal, Membre de l'Institut de France, who was present on behalf of the Société Centrale des Architectes Français and of the Atelier Blouet-Gilbert-Questel-Pascal, Paris.

Other gifts were:—A Laurel Wreath; a Commemorative Medal struck in honour of Mr. Spiers by the Société Centrale des Architectes Français;

and *L'Architecture Française de Blondel*, 4 vols., published under the auspices of the French Ministère des Beaux-Arts, and presented by old friends of the Atelier Questel (École des Beaux-Arts), in which Mr. Spiers studied in his youth.

THOMAS BLASHILL.

THOMAS BLASHILL, who with few exceptions was known by repute to all the members of the R.I.B.A., and to a great number of them as a genial friend, passed away on the 19th January 1905, after a short illness, in his seventy-fifth year. The respect in which he was held was evidenced by the large congregation that assembled at St. Pancras Church at his funeral service, including personal and professional friends and representatives of the many public bodies with which he was connected, many of whom were present at his interment in Highgate Cemetery. His good-natured smile, hearty hand-shake, and emphatic manner will be long remembered by those who had the good fortune to know him.

Born at Sutton-in-Holderness, near Hull, he received his education in Hull and Scarborough, and at first entered a commercial office, where he acquired business habits and information which in after life he found of great value. At the same time he availed himself of the valuable library, reading-room, lectures, and classes of the Hull Mechanics' Institute, and studied architectural drawing under Mr. Bevan, an able artist in Hull. In 1851 he joined his uncle, a land agent and surveyor at Hereford, where he not only obtained knowledge of surveying and general building, but in his leisure, having access to private libraries, he pursued the study of architecture. In 1854 he came to London and adopted architecture as his profession. He entered the offices of Mr. J. W. Penfold and Mr. T. E. Knightley, devoting his evenings to hard study and attendance at Professor Donaldson's lectures at University College. In 1861 he commenced practice as an architect and surveyor in Old Jewry Chambers in partnership with Mr. C. Ainslie, a Fellow of the Institute, who died in 1863. He then became associated with Mr. William Haywood, for a great number of years the engineer to the Commissioners of Sewers of the City of London, and this may be considered the turning-point in his career. The value of an observant and clear-headed man upon whom he could rely soon commended him to Mr. Haywood, and he was of assistance to him in many architectural works he had to carry out for the City of London, chiefly in connection with the design and execution of the Holborn Viaduct, which included some heavy committee work in obtaining an Act of Parliament for its construction, and the superintendence of the preparation of all the drawings and the general carrying out of the work.

After the death of Mr. Ainslie he shared his offices with Mr. Henry Haywood, and together they carried out several architectural works. During the continuance of his practice as an architect, he executed amongst other works the Standard Bank, Clement's Lane; commercial buildings in The Poultry, Fenchurch Street, Ludgate Hill, Great Tower Street, and other places; Christ Church, Beckenham, and works and restorations at several churches, chiefly in Herefordshire; the Board schools and cemetery at Herne Bay, houses and other buildings.

In 1876 he was elected district surveyor of Bethnal Green East and South Bow, and afterwards of West Hampstead, which he resigned in 1887. The position of Superintending Architect to the Metropolitan Board of Works being vacant by the death of Mr. George Vulliamy, after a somewhat severe contest Mr. Blashill was appointed to succeed him in 1887, and on the extinction of that body he was appointed to a similar position by the London County Council.

The functions of the Council greatly increased from time to time, and in addition to his general work of consultee, advisor, and administrator of the Building and Local Management Acts, the Theatre and Music Hall Acts, the architect of buildings in connection with the parks and open spaces and Fire Brigade, he was called upon to design other buildings for the purposes of the Council, including a chamber for its meetings, and the adaptation of the old offices to suit the growing needs of the staff, and the erection of fire stations in various parts of the Metropolis.

The need of official supervision in the construction of new theatres and music halls, and also the alteration of existing buildings to safeguard the public in case of fire and panic, caused Mr. Blashill to turn his attention to this subject, and the regulations now in force tend to allay anxiety in the minds of those attending these places, and render the theatres in London and in most of the cities and large towns in England probably safer than those in any other country.

The urgent need of clearing away the slums and unhealthy houses and the erection of lodging-houses and dwellings for the working classes threw upon him the task of solving the difficult problem of providing the needful accommodation without burdening the rates. To this he applied himself with much energy, obtaining all the information available on the subject from our own and foreign countries.

The first attempt on a large scale was the Bethnal Green scheme, which may be said to have introduced a new era by ensuring ample light and air by means of wide streets and open spaces. This was followed by other schemes for providing the

respectable artisan with a comfortable home at a reasonable rent.

The Factory and Workshop Act, which placed on the County Council the responsibility of requiring suitable means of escape for the workpeople in case of fire, necessitated certain principles to be adopted which involved considerable alterations to existing buildings and a large outlay in providing the necessary means of exit, which in many cases gave rise to much friction.

The determination to obtain a new Building Act to take the place of that which had been in operation for forty years was a further tax upon his energies, and caused him much anxiety during its passage through the Committees both of the Lords and Commons, before whom it was strenuously opposed.

These and a hundred other things caused his time and mind to be fully occupied.

The carrying out of the above works entailed an enormous increase in the staff of his office and consequent responsibility; but the care exercised in the selection of his assistants enabled the work to be carried on with comparative ease.

That his labours met with general approval is evidenced by the fact that at the age when he should have retired he was requested to continue for three consecutive years, and on his retirement he received the good wishes of the Council and its chief officers, together with a substantial pension.

It is worthy of remark that during the whole time he filled this office, and indeed the whole of his professional life, he was never absent one day from illness.

From the time of his retirement from the County Council he occupied himself in consultations, arbitrations, and other congenial work, and on two or three occasions represented the Board of Trade in labour disputes.

Mr. Blashill became a member of the Architectural Association in 1857, and five years after was elected President. At this time there were only about 200 members. From his election to his death he continued a member, and took the liveliest interest in its work; it may be truly said that he was never more happy than in the company of younger members of his profession. His name appears as a reader of a Paper in 1861, and for a considerable number of years he undertook a similar duty, and took part in discussions, giving the younger men the advantage of his experience and advice.

He was one of the pioneers of architectural education, and interested himself in classes established by the Association for preparation for the voluntary examination which had been established by the Institute at the earnest request of members of the Association. This voluntary examination after a few years gave place to the compulsory examination for admission to the Institute.

He was a great advocate for foreign travel by young men, and suggested to the Association the desirability of organising an excursion to Italy at Easter. Many young men availed themselves of the opportunity, and formed a kind of preparation class; at several of the meetings Mr. Blashill attended, greatly assisting in the study of the most important works they should visit, and preparing a chart showing the periods during which the principal architects lived and practised.

In 1866 he was elected an Associate of the Royal Institute of British Architects, and in 1877 a Fellow. As in the Association so in the Institute he was ever an active member, and constantly pressed the importance of its being a thoroughly representative body by inducing architects in practice to consider it their duty to become members, and for the Institute to offer facilities to this end. For thirteen sessions—viz. from 1888 to 1901—he had a seat on the Council, and during his membership he served on many of its Committees, including the Science Standing Committee. He was one of three representatives of the Institute on a joint committee, composed of all the large Water Boards and the Plumbers' Company, which is now drawing up standard regulations for Water Boards, which it is hoped will make the requirements of Water Companies uniform all over the United Kingdom and Ireland, and tend to improve the standard of plumbers' work. He had served on the Board of Examiners, and was one of the Statutory Board of Examiners under the London Building Act.

The Surveyors' Institution claimed him amongst its members, having been a Fellow since 1884 and a member of Council up to the time of his death. He was also a Fellow of the Royal Sanitary Institute. To each of these important bodies he contributed Papers on several subjects, including Street Improvements and Traffic in London, Housing of the Working Classes, Lessons from Fire and Panic, &c.

Outside these professional societies he found time to undertake the duties of examiner for the Science and Art Department, South Kensington, and to deliver lectures on carpentry and other subjects at the Carpenters' Hall and at the Society of Arts, and also in witnessing tests made under the direction of the Fire Prevention Committee, of which he was a member. He was also much interested in the technical classes at the Polytechnic School, and was for some years a member of the Council.

As an archæologist, as well as an architect, he was an old and active member of the British Archæological Association, as a member of the Council, and for several years Treasurer, serving as Vice-President in 1901. At its meetings, and especially the summer excursion, he was much in request as an authority and guide in examining ancient buildings and other works of antiquity.

It may be mentioned that he devoted much time and study to Tintern Abbey, and by request compiled a reliable and interesting guide illustrated by his own sketches. He also wrote a work entitled *Sutton-in-Holderness: The Manor, the Berewic, and the Village Community*, which has more than a local interest.

He was a member of the Council of the London Topographical Society and a Fellow of the Zoological Society.

His love of nature from his boyhood induced him to become a member of the Woolhope Field Club, of which he was the oldest member, having on two occasions occupied the position of President and rendered useful service. His knowledge of trees, British plants, ferns, eggs, &c., of which he had a large collection, was especially valuable to his fellow members. His scrutiny led him to the belief that much of the timber in old roofs, said to be chestnut, was oak.

Mr. Blashill did not confine himself to architecture and its cognate arts and associations, but was a good citizen and defender of his country. For nearly forty years he served in the Honourable Artillery Company through all grades, retiring a few years ago with the rank of captain. He was also a member and Past Master of the Fitzroy Lodge of Freemasons, which is associated with this ancient regiment.

He was a liveryman and member of the Court of the Framework Knitters' Company, and only retired from its mastership a few months before his death.

After his retirement from the London County Council he was urged to become a member of the Borough Council of St. Pancras, of which body he was a Councillor for three years.

As an ardent member of the Church of England he was for twenty-three years Churchwarden of St. Matthew's, City Road, one of Sir Gilbert Scott's buildings, and for four years Churchwarden of St. Pancras Parish Church, holding this office at his decease.

One of his greatest pleasures was foreign travel. He always arranged to go abroad once—and sometimes oftener—in each year. His travels had taken him to France, Italy, Austria, Germany, Switzerland, Belgium, Holland, and other places. As may be expected, he was a keen observer and withal a quick and careful sketcher and colorist, and a look through some of his sketch and note books would give a good idea of the situation, buildings, peoples, and customs of the places he visited. Many of his friends testify to the interest they derived in looking through his drawings and photographs and listening to the graphic descriptions of his tours. He has left several manuscript journals detailing the incidents of his visits.

It is interesting to note that the Blashills are an old Yorkshire family, the records going back as far as the twelfth century.

Mr. Blashill may well be described as a many-sided man and withal a thorough man. At all the societies and institutions to which he belonged he imparted to others the advantages of the knowledge and experience he had gained by hard work and diligent research during his long professional career of fifty-three years. Although not an ambitious man he was ready to undertake any position that he felt he could occupy with advantage to those with whom he was associated, and it was a pleasure to him, even at great labour to himself, to assist, either by charity or by influence, those who appealed to him.

The care which he bestowed in gaining facts made him a reliable authority, and, whether as an adviser, administrator, or companion, his words had great weight. He took pains before forming his opinion, but having come to a decision it was almost impossible to get him to alter it.

In filling the difficult and responsible position of Superintending Architect it is not to be supposed that he found favour with everyone with whom he was brought into contact; but it will be allowed that he was always firm, upright, conscientious, and painstaking, and as such obtained the respect not only of friends but opponents.

To the younger members of our profession he may well be looked up to as an example. His advantages were not great, but he made the best of those he had, and was ever adding to his store of knowledge. Whatever he undertook he gave his whole heart to, and no trouble was too great to enable him to bring his work to a successful issue. Although he was a most industrious man, the varied nature of his occupation and hobbies enabled him to throw off cares which to many would have caused a great strain on the mind. In looking back on his career it may truly be said that he left the world better than he found it.

This short memoir would not be complete if no reference was made to the widow, whose loss is almost unbearable. Having no family, Mr. and Mrs. Blashill were true companions. It is gratifying to know that the many expressions of respect and esteem with regard to her husband which she has received from public bodies and individuals and the sympathy shown to her have done much to comfort her in her sorrow.

J. Douglass Mathews [*F.*]

MINUTES. IX.

At a Special General Meeting held Monday, 6th March 1905, at 8 p.m.—Present, Mr. T. E. Collcutt, *Vice-President*, in the Chair, with 31 Fellows (including 8 members of the Council) and 42 Associates (including 1 member of the Council), the Chairman, having announced that the Meeting was convened pursuant to By-law for the purpose of electing the Royal Gold Medallist for the current year, moved, in accordance with notice, that Sir Aston Webb, R.A., be elected for the honour. Whereupon it was

> RESOLVED, *nem. con.*, that subject to His Majesty's gracious sanction the Royal Gold Medal for the promotion of architecture be awarded this year to Sir Aston Webb, R.A., for his executed works as an architect.

This concluded the business of the Special Meeting.

At the Ninth General Meeting (Business and Ordinary) of the Session 1904-05, following the Special Meeting above minuted and similarly constituted, the Minutes of the Ordinary Meeting held Monday, 20th February 1905 [p. 260], were taken as read and signed as correct.

The Hon. Secretary announced the decease of George Fowler Jones, of Lendal, York, *Fellow*, elected 1868.*

On the motion of the Hon. Secretary, a vote of thanks was passed to the givers of various donations to the Library, especial mention being made of Mr. Sydney Smirke [*F.*], from whom had been received his sixteenth annual donation of £5 to the Library Fund.

The Secretary announced that a poll for the election of a candidate for membership having been demanded under By-law 9, voting-papers had been issued, and the returns scrutinised by Messrs. Herbert Wigglesworth [*F.*], L. Kitchen [*F.*], and Douglas Wood [*A.*], scrutineers appointed by the Council, the results being Ayes 255, Noes 473—Majority against 218.

The following candidates were elected by show of hands under By-law 9:—

AS FELLOWS (16).

FREDERICK EDWARD FELLOWS BAILEY [*Assoc.* 1879], Walsall.
HAROLD BAILEY [*Assoc.* 1895].
WILLIAM BEVAN [*Assoc.* 1902], Chief Government Architect, Pretoria, S. Africa.
CHARLES BELFIELD BONE, M.A. Oxon.
JOHN CAMPBELL, Government Architect, Wellington, New Zealand.
WILLIAM EDWARD VERNON CROMPTON [*Ashpitel Prizeman* 1894, *Assoc.* 1895].
CHARLES BURROWS FLOCKTON [*Assoc.* 1896], Sheffield.
JOHN FRANCIS GROVES, Newport, Mon.
ARTHUR JESSOP HARDWICK, P.A.S.I.
ARTHUR GEORGE LEIGHTON.
HENRY HILL McCONNAL [*Assoc.* 1882], Walsall.
TEMPLE MOORE.
ARCHIBALD NEILL, Leeds.
EDWARD TURNER POWELL.
WILLIAM GILMOUR WILSON [*Assoc.* 1881].
EDMUND WALTER WIMPERIS [*Assoc.* 1889].

AS ASSOCIATES (31).

THOMAS FORD AMERY [*Probationer* 1897, *Student* 1902, *Qualified* 1904].
DOUGLAS ANDERSON [*Probationer* 1898, *Student* 1901, *Qualified* 1904].
EDWIN GEORGE GOODSON BAX [*Probationer* 1897, *Student* 1902, *Qualified* 1904].
WILLIAM SOMERVILLE BEAUMONT [*Probationer* 1893, *Student* 1896, *Qualified* 1904], Manchester.
MARTIN SHAW BRIGGS [*Probationer* 1899, *Student* 1902, *Qualified* 1904].
JOHN SYDNEY BROCKLESBY [*Probationer* 1897, *Student* 1901, *Qualified* 1904].
CHARLES FRY CALLOW [*Probationer* 1899, *Student* 1901, *Qualified* 1904].
CHARLES PITWOOD CARTER [*Qualified Special Examination* 1904], Mansfield.
GEORGE ROWLAND ELLIS [*Probationer* 1895, *Student* 1897, *Qualified* 1904], Manchester.
JOHN ALFRED FLETCHER [*Probationer* 1895, *Student* 1901, *Qualified* 1904], Leicester.
HORACE CHARLES FREAD [*Qualified Special Examination* 1904].
WILLIE JOSIAH FREEMAN [*Probationer* 1900, *Student* 1901, *Qualified* 1904], Halifax.
CHARLES LOVETT GILL [*Probationer* 1901, *Student* 1902, *Ashpitel Prizeman* 1904, *Qualified* 1904].
HERBERT HAYLOCK GOLDING [*Probationer* 1902, *Student* 1903, *Qualified* 1904].
PERCY ARCHIBALD HINCHLIFFE [*Probationer* 1896, *Student* 1899, *Qualified* 1904], Barnsley.
PERCY ASPDEN HORROCKS [*Probationer* 1900, *Student* 1901, *Qualified* 1904].
ARTHUR BENISON HUBBACK [*Qualified Special Examination* 1904], Kuala Lumpur, Selangor.
DAVID BARNES JENKINSON [*Probationer* 1902, *Student* 1903, *Qualified* 1904].
GEORGE ALFRED JOHNSON [*Probationer* 1902, *Student* 1902, *Qualified* 1904].
JAMES MILLER [*Probationer* 1898, *Student* 1900, *Qualified* 1904], Sheffield.
CHARLES NICHOLAS [*Qualified Special Examination* 1904].
HERBERT LUCK NORTH, B.A. Cantab. [*Qualified Special Examination* 1904], Conway, N. Wales.
CLAUDE PATERSON [*Probationer* 1900, *Student* 1902, *Qualified* 1904], Bowdon, Cheshire.
ALBERT REGINALD POWYS [*Probationer* 1900, *Student* 1902, *Qualified* 1904], Montacute, Somerset.
EDGAR QUIGGIN [*Probationer* 1900, *Student* 1901, *Qualified* 1904], Liverpool.
GERALD SANVILLE SALOMONS [*Probationer* 1899, *Student* 1901, *Qualified* 1904], Manchester.
HENRY RICHARD GEORGE STRONG SMALLMAN [*Probationer* 1900, *Student* 1902, *Qualified* 1904].
NEIL CAMPBELL SMITH [*Probationer* 1900, *Student* 1900, *Qualified* 1904], Moffat, N.B.
ERNEST GEORGE WILLIAM SOUSTER [*Probationer* 1899, *Student* 1902, *Qualified* 1904], Northampton.
CHARLES JOSEPH THOMPSON [*Probationer* 1899, *Student* 1901, *Qualified* 1904].
JOHN NORMAN RANDALL VINING [*Probationer* 1899, *Student* 1900, *Qualified* 1904].

A question by Mr. H. T. Bonner [*A.*] having reference to the nomination by the President of competitors to take part in public competitions was ruled out of order by the Chairman on the ground that previous notice of the question had not been given.

A lecture by Mr. H. Phillips Fletcher [*F.*], entitled "SOME IMPRESSIONS OF THE ST. LOUIS EXHIBITION 1904," being a résumé of his Report as Godwin Bursar for the year 1904, having been delivered and illustrated by lantern slides, a vote of thanks was passed to the lecturer by acclamation.

The proceedings then closed, and the meeting separated at 9.45 p.m.

---

* The death (on the 7th March) is also regretfully recorded of Mr. Samuel John Thacker, *Associate*, elected 1880, of 22 Montague Street, Russell Square.